HALPRIN TO SPEAK ON SEPTEMBER 11

Noted environmental designer Lawrence Halprin will be featured speaker on Tuesday evening, September 11, for a meeting jointly sponsored by the SCC/AIA, the American Society of Landscape Architects and the American Institute of Landscape Architects. The program, which begins at 8 p.m., will be held at the University of Oregon Museum of Art, and will be preceded by a exchange, beginning at 7 p.m.

San Francisco-based Halprin has been widely recognized for his pioneering contributions as a landscape architect, town planner and author. Among his major works are Sea Ranch ("an ecologically appropriate regional and town planning"), Cleveland Casting-Part Workshops ("organizing workshops devoted to white citizens' participation in replanning its city as part of replanning the Cleveland downtown"), and Seattle Freeway Park ("taming an in-city freeway by covering it with a park").

A recent work, the Franklin Delano Roosevelt Memorial in Washington, D.C., commissioned by the U.S. Congress, is the subject of a 40-minute short film on which Halprin collaborated. The film is part of the event during the evening program.

LIBRARY UPDATE: CONTINUING AIA ROLE

Shortly after the January 12 filing of the lawsuit by the SCC/AIA against the City of Los Angeles, challenging the adequacy of the EIR for the renovation/ expansion of the Central Library, in light of AIA's extensive work on the project, the AIA's attorney, the City Attorney's Office, rejected by the Council, which voted to proceed with the project.

The AIA Library Study Team and the Board of Directors have decided that if a 15 person committee of specialists could be instituted to advise the City Council along the lines of the Library Committee, it would acknowledge the existing process, and help to correct the drawbacks in the EIR, and the lawsuit would be dropped.

The City Attorney's Office recently made an offer to the City Council settlement of the lawsuit along the lines of the AIA's offer, which, on July 6, the City's settlement offer was rejected by the Council, which voted to accept the filing of the lawsuit, and begin studies for the renovation/expansion construction project. The offer was not accepted by the council, and the drawback's of the EIR, and the lawsuit would be dropped.

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AIA QUINCY:

A NEW VOICE FROM THE FOURTH ESTATE

Los Angeles already has a few architecture and urban critics, each with a more or less exclusive territory and somewhat elusive predictability. Add Joseph Giovannini, architecture critic for the Herald Examiner, to the list, but don't try to typecast his regular articles. They describe a personal column dedicated precisely to architecture, developed and held up by a worth-while, intellectual, sometimes critical, language, and his arguments so reason- able that no one can say a fair word was lost.

Part of the reason for this might lie in Giovannini's life outside of writing. A born communicator and design engineer, Giovannini knows the frustrations of difficult clients, reductionist ledger sheets, and the myriad compromises that restrict projects to only one major. Giovannini's work, some of which is depicted here, invites the same sensitive criticism Giovannini offers his peers. One wonders whether his built environment, with its inherent tensions, can live up to the Schindler--esque ideals of Giovannini's excelling perspectives or whether they find themselves in an obscure territory enough to warrant a new movement. In a concept, though, that they are respectful of content and history, thoroughly developed, and finely detailed - much like a Giovannini article.

A.B.A. in English from Yale in 1961, a master's in French literature from the Sorbonne, architectural studies during a second year at Yale, a year in Rome at the School of Fine Arts, and four years at Harvard's O'SD (though he confesses a philosophical rapport with MIT's) make a few of Giovannini's academic milestones. He broke away from this foreign confinement and, at the same time, nurtured his own practice as critic while serving as a travel correspondent for the "Weekend" and "USA Today" series, a diversion he has chosen to pursue on his current residence in North Africa.

One might ask, with all this mileage behind him, is it possible for Giovannini to come back to Los Angeles? Basically, he says, the chance that Los Angeles will ever change in the way it has changed is not a real possibility. The last moniker of a permanent improvement trend, on a project whose means of funding had not yet been determined, required the assistance of a professional. The architectural selection process also came into discussion, this with its new, important aspect of AIA's role throughout the library controversy. During the July 27, the Mayor a called meeting of the Council, for the purpose of sending a letter to the City Attorney, the President of City Council, the Chairman of the Finance Committee and the Chairman of the City Administrative Office, a representative of the Library Committee, and the President of the Board of Public Works, to discuss the financial status of the entire library project before awarding a sum for preliminary drawings which would be wasted if the project were abandoned.

The City Council's Finance and Revenue Committee met later in the same day to make a recommendation that the $150,000 not be forwarded until financi-
THE FABULOUS COURTYARD DWELLINGS OF ARTH

Introduction

This article is a fragment of a book that explores the history and characteristics of Los Angeles courtyard housing. The author, Arthur Zwebell, was a prominent architect in Los Angeles during the early 20th century. The book, "Courtyard Housing in Los Angeles," provides an in-depth analysis of the architectural and cultural significance of this style of housing.

Villa Primavera, West Hollywood, 1923

Zwebell's first-known exceptional courtyard housing experiment was the Villa Primavera. It was located in a part of Hollywood where, in 1923, only one other house existed. The change in style to Spanish Revival in this work, and in subsequent projects executed in the '20s seems to be more a response to popular demand than to a doctrinaire architectural attachment to Mediterranean forms.

Patio del Moro, West Holly

After the completion of Villa Primavera, the Zwebells moved to West Hollywood and began the construction of Patio del Moro. This house, like Villa Primavera, is an example of the Spanish Revival style.

The Ronda, West Hollywood, 1927

In 1927, the Zwebells acquired the land where they were to build their next major work, christened Ronda. The Ronda's plan configuration is unique in the Zwebell oeuvre. The single central court has been abandoned in favor of two linear spaces which, from certain vantage points, appear to be picturesque Andalusian streets. Certainly the large size of the house - about twice that of the Andalusa - helped to determine this solution which contains 20 units.

The Designer-Builders

Arthur Zwebell and Nina Wilcox Zwebell grew up in the Midwest. She was an avid musician and graduated from Northwestern University in 1914. He was a self-educated man - his formal education did not go beyond the eighth grade. Zwebell's talents for invention and design began apparent early in life through his first great passion, automobiles. Not only did he invent a version of the tire vulcanizer, but designed and produced a sporting roadster body to be attached to a standard Ford chassis.

The Ronda was completed in 1927 and featured a unique configuration that is nearly a perfect square configuration that is nearly a perfect internalization of the building units. The buildings of Los Angeles' heyday rest in part with the envious picturesque vehicle by which we may ride the future must necessarily rise from the ashes of the past. Consequently, the 'enfants terribles' of Modern Architecture took a certain iconoclastic delight in propounding points of view which ridiculed traditional bourgeois and vernacular values and images.

At first glance, an analysis of some of the buildings of Los Angeles' heyday may seem to be purely a matter of pure wants and needs, the collection of fragments of the old one. But we have also recently realized that the old is still with us and that its power is equally potent to the nature of the 'new spirit' demanded that its power is equally potent to the nature of the 'new spirit' demanded that the old and the new be marshaled and welded into a new entity.

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For the first time we can see the essential ingredients of the developer courtyard housing type. The Spanish-style wood-and-stucco structure completely surrounds a courtyard which is animated by a tiled fountain, outside fireplace and lush landscaping. Parking is cleverly integrated into the overall design, in this case by incorporation into one side of the building mass. All ten housing units have their primary access and existence dependent upon the court. Interior zoning caters to views of the central space. Services are typically placed on exterior walls and facing the courtyard itself.

The Villa Primavera is located on a corner site with major entrance set back and minor entrance flush to the street. Its remodeling appearance betrays a plan configuration that is nearly a perfect square. All but the two story wing existing on one level. The living units on this side are minimized in scale but still possess a certain charm - each has a corner fireplace, small niches, exposed timber ceiling, and tiled floors. The dwellings on the opposing sides are somewhat larger and much more space:fully complex - harbinger of Zwebell's later development.
The 210th Meeting of the SCC/AIA Board of Directors, July 9, 1979

President James A. Penke announced a change of Chapter office structure to study alternative office locations. The committee is comprised of Stanley Smith, Bernard Zimmermann, Lester Wertheimer, David Martin and Morris Segal. Further discussion involved the possible name change of the Chapter to the Los Angeles Chapter.

The new place brochure was discussed, and a plan to provide a plan of action Chairman and Awards for the 1979-80 program was announced. Administrators discussed various locations.

Anthony Lumend, Chairman of the Awards Committee, reported on planning for the 1979 Design Awards Program, to be held on October 16. Jurors will be Richard Miller, Ron Heron and Hal Jahn. Richard Saul Wurmman will judge the drawings.

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The Nomination Committee is now accepting nominations from SCC/AIA members for the following 1980 officers and Board positions: President, Vice-President, Directors, Secretary, two Board members. Please contact the Chairman, 624-661, or any of the Committee members: David Martin, chairman; James Proehl; David Conner; Carl Mason; George Sager; John Sart. The Association of Women in Architecture has elected officers for 1979-80. They are: Doris Pow, president; Margot Siegel, AIA, treasurer; Virginia Temmink, AIA, corresponding secretary; Laura Fox, recording secretary; Lorrie Rustof, scholarship committee; Sharon Williams, Fauls, programs chair; Susan Vogn, Maulsby, education director; John Jaffee, chair, education committee; Peggie Cochrane, AIA, public relations; Barbara Patterson, membership. For meeting information, call Doris Power at 613-6612.

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For further information contact Continuing Education in Engineering and Mathematics, UCLA Extension (213) 825-2395 or 825-4100.
specific stylistic tendencies for the design of the building were imposed by the client, a physician, who had traveled widely in North Africa and Spain and had strong preferences for Moorish motifs.

The patio del Moro is a compact U-shaped brick building. It makes a definite wall on the street where garages and arched main entrance are located. The enclosed courtyard contains lush landscaping including a delicately reflecting pool and robust baroque fireplace. The beautiful life work and an amazing Tunisian tower complete the ensemble.

All seven units within the patio del Moro use the court as a kind of vestibule. In addition, each dwelling has a private terrace, patio or balcony, suggesting a careful gradation of public to private outdoor space. The units display a great deal of spatial complexity as two-story living spaces and mezzanines dominate the interior design. The impression of variety in the units demonstrates Zwebell’s virtuosity in manipulating standardized elements so that individual identity results. For example, some units are essentially mirror images, yet they are perceived as quite different from one another due to their unexpected placement in the building configuration.

A year later, the Zwebells moved their building activity eastward, first designing the El Cabrillo in Hollywood, followed by the Casa Laguna in Los Feliz.

The El Cabrillo appears to be a judicious attempt to duplicate the Andalusia for a different site and in a different material. The massing of the two buildings is identical. But the El Cabrillo as a corner building was originally financed from both owners. Unfortunately, through continuous street-widening, the main entry has been obliterated altogether and the building configuration on the sidewalk has been considerably altered.

The El Cabrillo is not built in wood and muco as is typical of virtually all the other Zwebell courts. Instead, a concrete block is used which is not standard in size in an apparent attempt to create an abode block effect.

The ten units follow the Zwebell pattern of incorporating two-story living rooms, mezzanines and graceful staircases. All the unit interiors are skillfully modeled in light with a variety of window openings. Especially effective are the small luminaries in the upper part of the living room space.

The El Cabrillo was intended as a residence of both transient and permanent members of the Hollywood scene. One of the Talmage sisters lived here and Hollywood lore has the name of Cecil B. De Mille’s daughter. Arthur made an abortive attempt to return to building with a plan to manufacture a modular housing system in 1934-36. Unfortunately for Zwebell and the history of architecture in Los Angeles he had to rely on sponsorship of the FHA during that economically troubled era.

Even though his efforts proceeded to the point where he had designed a prototype house, relations with the housing authorities were so difficult and bitter that after a storm damaged his factory in North Hollywood, he never returned to building with a plan to manufacture a house in Los Angeles.

In 1928, the Zwebells sold the Villa Primavera in order to develop their next project, the Andalusia. This extraordinary building firmly established their reputation. By now, Zwebell had mastered a daring and pure Andalusian style which was supported by an abundant array of local materials.

The Andalusia is perhaps Zwebell’s most accomplished building, as it encompasses the best features of all the experiments. Its overall form and the dwelling pieces are beautifully resolved. In the Andalusia, the problem of parking on grade has been ingeniously resolved. The garages, if they may be called that, are two flanking pavilions on each side of a forecourt. The impression that one gets is one of three separate but exquisitely related outdoor rooms: one reserved primarily for the automobile which is off the street and the second within the body of the court rendered as an Andalusian patio and directly related to the nine dwellings; and the third located in the most private part of the site, also finished in hard materials and reserved for recreational activities. The small archways cut into the body of the building heighten the sensation of spatial connection.

The units continue the spatial experiments of the patio del Moro, incorporating the Zwebells’ own dwelling. Within is an extraordinary two-story living space which was specifically designed to accommodate a pipe organ for Nina Zwebell.

The Andalusia was (and continues to be) a favorite waterhole for aspiring and established members of the motion picture set. Some of the more famous residents of the Andalusia include: Cesar Romero, Clara Bow, John Payne, and Marlon Brando.

The Zwebells’ Contribution

Without doubt, Arthur and Nina Zwebell were the original creators of the highly refined deluxe court in Los Angeles. However brief an interlude in the building history of this region, their contribution is extraordinary with their concern for traditional urbanism, their adaptation and development of the Los Angeles court-type housing, their use of landscape as a discrete formal element, and the richness of the individual units in each court.

Both Zwebells were notoriously opposed to the forms of modern architecture and design. They were “ancients” in the sense that they both saw inspiration in the imagery of the past. This, however, is only part of their story. Paradoxically, Arthur demanded and finally achieved an architecture which in a planning organisational sense was as rational as any modernist movement was supposed to be. We have to consider the Zwebells’ control of projects, relations with their concern for traditional urbanism, their adaptation and development of the Los Angeles court-type housing, their use of landscape as a discrete formal element, and the richness of the individual units in each court.

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designed to recall the infamous cattle cars which carried the Nazis' victims to the death camps. A number of us who are not needed to animate the scenes, the visitor assumes the role of a "passenger." The Memorial can only be found at the junction of the two trains, a sheet of checker plate again rattles underfoot. A strip of steel plate held loosely to the floor. Ahead, the passage is dark, a little terrifying. But how does one convey in architecture the immortality of an idea? How, through a memorial, can one address the destruction of an entire culture? The central fact of a memorial is that it must stimulate memory. However, memory is an active process, a response to something that is experienced through the senses. The entrance passage to the Memorial presents an effective and dramatic solution. It is one and only looks down to notice giant metal plaques above each end of each car. Every detail of the passage is reduced to its simplest form, so that it reports us to the essence of oppression. Both are intertwined with light and shade, with black and white. It is right and logical. It is self-evident. It displays itself with pride, the sign of a people free in spirit.

Flanking the niche are the two tall towers bearing the Two Commandments, symbol of the faith for which the Jews died. Overhead, one sees the sky, but is blocked from reaching it by a grid of iron bars. Only the tops of the towers penetrate the roof, the ends of them rigidly fixed, and those who reach for freedom can never be forgiven! Or will they one day be seen apart, and those trapped within set free?

The polished wooden floor of the car is a structure alone? Most often, remembrance is an event or Individual. How, then, through an archi- Moment, Fischer did gather the pure The crypt is the focal point of the Memorial. It is a space where one might stand about twenty feet in diameter. In the center is a slab of black marble on whose surface is carved a woman and surrounding, on the floor, are plaques inscribed with names of the concentration camp victims and other death sites. Above the slab of marble is a steel plate held in place by a bowing flew with memorial lights. In the new crypt, a new process of the response. The example would offer small assistance in design- ing a memorial. From the early modern movement, Neutra did gather the pure simplicity, the artistic purity of the building. Fischer is a man of faith in the future, great humor, and enthusiasm. His archi- tecture could be said to combine the tragic with a reaffirmation of life.

Stylistically, the Memorial is an unusual combination of elements. For a number of years, the architect was an associate of Richard Neutra. So far as we know, in the vary- ing interpretations of the master of modern architecture, for instance, the concept of "Survival" was not a personal religious ten- dency. "It's clear," to him, "that the true problems of our nation are much more moral than physical. Energy shortages, deeper than the bottom, seem to be of a different order. Neutra would probably have been sympathetic with the design. However, as one of the leading proponents of the early modern movement, Neutra had worked to create architecture anew, without looking back to the past. The example would offer small assistance in design- ing a memorial. From the early modern movement, Neutra did gather the pure simplicity, the artistic purity of the building. Fischer is a man of faith in the future, great humor, and enthusiasm. His architecture could be said to combine the tragic with a reaffirmation of life.
While on the Central Library:

"The proposal to renovate or rebuild the Central Public Library has long been shredad in perhaps the densest verbal imogry ever to pollute downtown Los Angeles. This week and last, in inten­

Oh, the clutter, all, after years of the nearly allegations, suitns and ambiguities that have surrounded the library proposal and municipal pro­

local authority; any happy child in his right mind

mild-mannered facades are quietly published in the Western United States, Hines' biography of Neutra, due next

On local stone architecture:

California worked for people who worked

and work. The stones were a gift from

the earth, like oranges off a tree, and

Their lives were modern dramas:

would choose this house as a favorite

been the cause of considerable local with the benefits derived, from such abut why divisive? A tragic flaw of

playhouse." (July 19, 1979)

Sullivan to R. M. Schindler, and Richard

Schindler and Neutra seize the

tragedy; Neutra's, an heroic epic. Schindler's ending publicly as a pathetic

and notes made some years ago when

graphs which she uses selectively and

ship to these principals, had access to

individual temperaments accounts for

and convey the pathos of Sullivan's last

points in the previous correspondence

Sullivan's death which illuminate certain

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